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ABSTRACT

The concrete and practical aspects of the humanities are examined as they relate to the study of human movement. The first chapter examines movement as a process that not only promotes good health but also contributes to a feeling of general well-being in an individual. Movement and physical appearance are discussed in the second chapter. The third chapter deals with movement and personal achievement, self confidence, and the satisfaction of participation in group performance. The psycho-social aspects of human movement are discussed in the fourth chapter. The fifth chapter considers the aesthetics of movement. In the sixth chapter, movement as a vehicle for self renewal is explored as well as the cultural values reflected by human movement. (JD)

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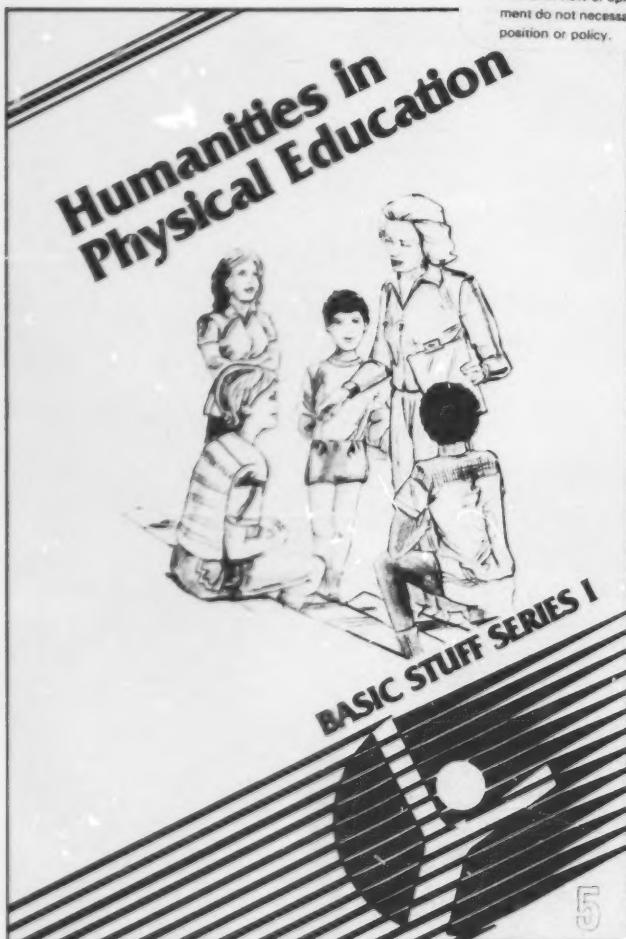
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"BASIC STUFF" SERIES

A collection of booklets presenting the body of knowledge
in physical education and sport for practitioners and students.

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preface

The information explosion has hit physical education. Researchers are discovering new links between exercise and human physiology. Others are investigating neurological aspects of motor control. Using computer simulation and other sophisticated techniques, biomechanics researchers are finding new ways to analyze human movement. As a result of renewed interest in social, cultural, and psychological aspects of movement, a vast, highly specialized body of knowledge has emerged.

Many physical education teachers want to use and apply information particularly relevant to their teaching. It is not an easy task. The quantity of research alone would require a dawn to dusk reading schedule. The specialized nature of the research tends to make it difficult for a layperson to comprehend fully. And finally, little work has been directed toward applying the research to the more practical concerns of teachers in the field. Thus the burgeoning body of information available to researchers and academicians has had little impact on physical education programs in the field.

The Basic Stuff series is the culmination of the National Association for Sport and Physical Education efforts to confront this problem. An attempt was made to identify basic knowledge relevant to physical education programs and to present that knowledge in a useful, readable format. The series is not concerned with physical education curriculum design, but the "basic stuff" concepts are common core information pervading any physical education course of study.

The selection of knowledge for inclusion in the series was based upon its relevance to students in physical education programs. Several common student motives or purposes for participation were identified: health (feeling good), appearance (looking good), achievement (doing better), social (getting along), aesthetic (turning on), and coping with the environment (surviving). Concepts were then selected which provided information useful to students in accomplishing these purposes.

The Basic Stuff project includes two types of booklets. Series I is designed for use by preservice and inservice

teachers and consists of six pamphlets concerning disciplinary areas: exercise physiology, kinesiology, motor development and motor learning, social/psychological aspects of movement, and movement in the humanities (art, history, philosophy). This first series summarizes information on student purposes. Series II is also designed for use by teachers but with a different focus. Three handbooks are included: early childhood; childhood; adolescence. Each describes examples of instructional activities which could be used to teach appropriate physical education concepts to each age group.

The development of the Basic Stuff series has been a cooperative effort of teams of scholars and public school teachers. Scholars provided the expertise in the content areas and in the development of instructional materials. Public school teachers identified relevance to students, field tested instructional activities, and encouraged the scholars to write for general understanding.

The format of the booklets was designed to be fun and readable. Series I is structured as a question and answer dialogue between students and a teacher. Series II continues this emphasis with the infusion of knowledge into the world of physical education instructional programs. Our hope is that the Basic Stuff series can help to make this scenario a reality.

Linda L. Bain, *Editorial Committee*
University of Houston

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foreword

Movement is continuous change. It is always becoming and never arriving. In some instances a movement is known instantly. It can be observed or experienced during moments of performance. It is familiar and recognizable. At other times movement eludes knowledge. It is present, yet fleeting . . . subtle, yet evasive. Study of the Humanities is very similar. It includes understanding human history and destiny simultaneously. Sometimes the resultant understandings are as concrete as an observed or experienced movement and sometimes they are so subtle and fleeting that they are incorporated into living before they are known. In the following chapters there is an attempt to capture some of the concrete and practical aspects of the Humanities as they relate to the study of human movement. There is simultaneously the acknowledgement that understandings from the humanities are not all immediately available or practical; some must be lived to be understood. Thus this booklet identifies a possible beginning for a process in which the ends are not yet realized.

CHAPTER ONE

health



Photograph by Carly Jane Dunn Rice

What Do You Have To Help Me?

In the Humanities "feeling good" is studied as a process and a product of participation in movement activities. When the process of participation is studied the focus is on the performer's awareness of the body while involved in the activity. When the product of participation is studied the focus is on the benefits that result from the participation.

What feels good differs
among participants

During the process of participation the performer may become acutely aware of bodily sensations. Sometimes the appeal of the experience is described as those moments of the performance that "feel good." What one performer identifies as feeling good another performer may identify as unpleasant and even painful. For example when running, one individual experiences the wind evaporating perspiration as a kind of pleasant cleansing. Another individual experiences the same phenomenon as "sticky" and uncomfortable. Some runners

enjoy the feeling of fatigue in their muscles. Others experience similar muscle fatigue as an annoyance and interruption of their running goals.

Most performers experience a conscious shift between concern for technical ability and sensory experience. However this shift of consciousness is not available to beginning performers who must concentrate on the skill sequence and execution. Other performers are often distracted from body sensations because they focus rather exclusively on technical achievement or the result of the skill. Still other performers are prevented from focusing on the quality of the sensory experience because of the distracting cues received from others (teachers, coaches, spectators, or other participants).

Knowing what feels
good increases
understanding of the
movement experience

It is important that performers are allowed and encouraged to understand what feels good to them during the participation process. Although the "feeling good" dimension of the participation process is sometimes avoided or disregarded, it is an important source of knowledge in the Humanities. Realizing what feels good during participation contributes to an understanding of individual performers and the potential significance of the movement experience.

Feeling good means
good health

Feeling good as a product of participation is most often associated with the increased good health that results from participation. Historical study reveals that health as a product has been a primary objective of physical education programs during many historical periods. In the Greek concept of a sound mind in a sound body, in the militaristic exercise programs that accompany war times, and in individual and collective attempts to become free of disease, health as a product has been the key justification for programs of movement activity. Contemporary examples of health as a product of participation are apparent in exercise programs designed for the purpose of losing weight, increasing strength, or improving cardiorespiratory endurance.

Feeling good means
achievement

Some performers refer directly to these benefits when describing the products of participation. Other performers describe feeling good in relation to accomplishment or achievement. For example it "feels good" to win, to run six miles for the first time, or to ski the advanced slope without hesitating. Other performers describe the products of participation in more general terms. For example, "... it makes me feel alive," or "... I have more energy the rest of the day," or "... it makes my insides smile."

"Feeling good" as a process and a product of participation in movement activities has been a goal of physical education

throughout history. Study in the Humanities in relation to "feeling good" focuses on the many interpretations of feeling good as both a product and a process of participation.

How Do I Get It?

Identify what
"feels good" through
verbal and non-verbal
communication

Understanding the many different interpretations of "feeling good" as product and process is possible by studying the verbal and non-verbal forms of communication used by performers. Through an examination of these forms, including poetry, photography, literature, painting, sculpture, and movement, the many different aspects of participation that contribute to performers' "feeling good" can be identified. For example, climbers have described complete exhaustion as a tingling sensation throughout the body that simultaneously stimulates and relaxes. Athletes in running sports describe an awareness of heart beat as a renewing pulsation of energy. There are interpretations of the experiences that relate to performers' responses to environmental elements. From an examination of the breadth of information available on performers' perceptions of feeling good in relation to participation, one gains an increased understanding of the richness of human participation in sport, dance, exercise, and play. One understands feeling good as both a product and process of involvement in movement activities; perhaps also one increases an appreciation for individual differences and preferences in movement experiences.

What "feels good"
changes from time
to time and from
activity to activity

Understanding and appreciating the variety of aspects of participation that contribute to individual conceptions of feeling good should not end with the study of the interpretations of others. A careful reflective examination of one's personal history of movement experiences may increase self-understanding. It will not take long in this self-analysis process to discover that what feels good changes from time to time and from activity to activity. Some of the changes are very subtle and occur over a period of time; some of the changes seem dramatic and occur in a relatively short time period. All performers vary in the experiencing and understanding of health (feeling good) as a product and a process of participation. Appreciating that variety and understanding it are important concepts in a more complete understanding of human participation in sport, dance, exercise, and play.



Courtesy of SUNY Brockport

PLATE II: Special Olympic Athlete

"Feeling good" as a result of participation is depicted by this medal winner at the 1979 International Special Olympics at Brockport, New York.

Why Does It Happen That Way?

In attempts to understand and explain why individuals participate in sport, dance, exercise, and play, references are often made to "feeling good" as a product. Individuals are confronted almost constantly with information concerning the positive benefits of physical fitness and health accrued from participation. At times in the history of physical education, feeling good as a product has been the primary justification for participation. At times in individual histories, feeling good as a product has been the primary motivating factor for participation. At other times however, little, if any, attention is given to feeling good as a product; yet people continue to participate. Sometimes individuals participate with injuries or other known detrimental effects, but they continue to play, dance, and exercise. Accepting feeling good as a product as a single reason for participation, seems too simplistic.

Feeling good does not explain completely why people participate

As another possible answer to the question of why humans participate in movement activities, scholars have explored feeling good as a process of participation. There is agreement among performers that participation is stimulating. It arouses consciousness of the body and in many instances offers pleasurable reassurance of physical existence. It does feel good. On the other hand it is obvious that all aspects of participation do not feel good. Sometimes pain is experienced and sometimes physical reality is blocked from consciousness. Feeling good as a part of the process of participation appears to provide only temporary and periodic explanation.

There are as many reasons for participation as there are participants

Further exploration of the question leads to the conclusion that there is no simple rational explanation of why individuals participate in movement activities. The individual is the important variable. Individuals participate for many different reasons. Exploring health (feeling good) as both product and process of participation does not explain completely why people participate in sport, dance, exercise, and play, but it does provide worthy insights about individual performers and the richness of experiences available in movement activities.

appearance

Why sweat it?



Because I want to look good!

Photograph by Birlout and Steen, Inc.

What Do You Have To Help Me?

Athletic statues have
historically been
viewed as beautiful

In the Humanities, appearance (looking good) is studied in relation to the natural beauty of the human body. The appreciation of the body as an object of beauty stems from preliterate times when human form was depicted as god-like. Throughout history there is recognition of the beauty of the human body. While beauty is regarded most frequently as subjective, or relative to individual judgment, artists consistently portray the athlete as demonstrating the intrinsically beautiful characteristic of the body. From classical to contemporary art the body of the athlete is idealized as perfect human form. The athlete's body "looks good."

Representations and interpretations of the athletic body exist in a variety of art forms. These works of art reveal some consistent characteristics of physical beauty as well as some preferences based on cultural values.



PLATE IV: *The Young Athlete* by Robert Sorani

The athlete is depicted through a variety of art forms and is dependent upon a culture's concept of beauty.

History depicts the Greek athlete/warrior as the sculptor's model in 5th Century B.C. The nude athlete portrays the Greek confidence in physical beauty and respect for the body. The athlete's body is youthful and energetic, finely muscled, and prepared for action. The athlete's body demonstrates confidence, capability, strength, and skill. There is a sense of composure, dignity, and a feeling of dynamic symmetry. Throughout history there is consistency in these characteristics of physical beauty depicted by the athlete.

While works of art depicting the athletic body as beautiful portray these similarities, cultural and historical preferences are also apparent. In classical Greek sculpture the athlete's body is characterized by the strength of the upper body, particularly the trunk. Years later the works of art characterize a more well-rounded athlete with softer lines and a more equal sense of proportion between trunk and limbs. Advances in medical science, particularly anatomy and scientific measurement, are noted in a comparison of early and more contemporary works of art. Perhaps the most famous sculpture of an athlete's body representing a synthesis of scientific and artistic principles is *The Athlete* by R. Tait McKenzie. This sculpture represents the ideal athlete as conceived and sculpted from a collection of measurements of over four hundred athletes in a variety of sports.

Whereas the Greek warrior/athlete and the athlete portrayed by McKenzie are generalist athletes, contemporary preferences in relation to appearance are understood in light of the increased specialization of athletes today. The beauty of the physique of the marathon runner is different from the beauty of the ballerina, the soccer player, the gymnast, or the swimmer. While each athlete portrays some of the classical characteristics of beauty, each is distinguished by the nature of the specific movement activity.

Studying the works of art that portray the athlete's body as the idealized human form contributes to an understanding of the body's natural beauty. Recognizing the cultural and historical values associated with these perceptions of beauty lends additional insight into contemporary notions of good appearance.

Specific activities
emphasize different
characteristics of
beauty

How Do I Get It?

Looking good is dynamic
not static

Throughout history the natural beauty of the body is linked with the athlete's body as an idealized concept of human capability. Capability in this sense is characterized by the



Courtesy of Andrew J. Kozar

PLATE V: *The Athlete* by R. Tait McKenzie

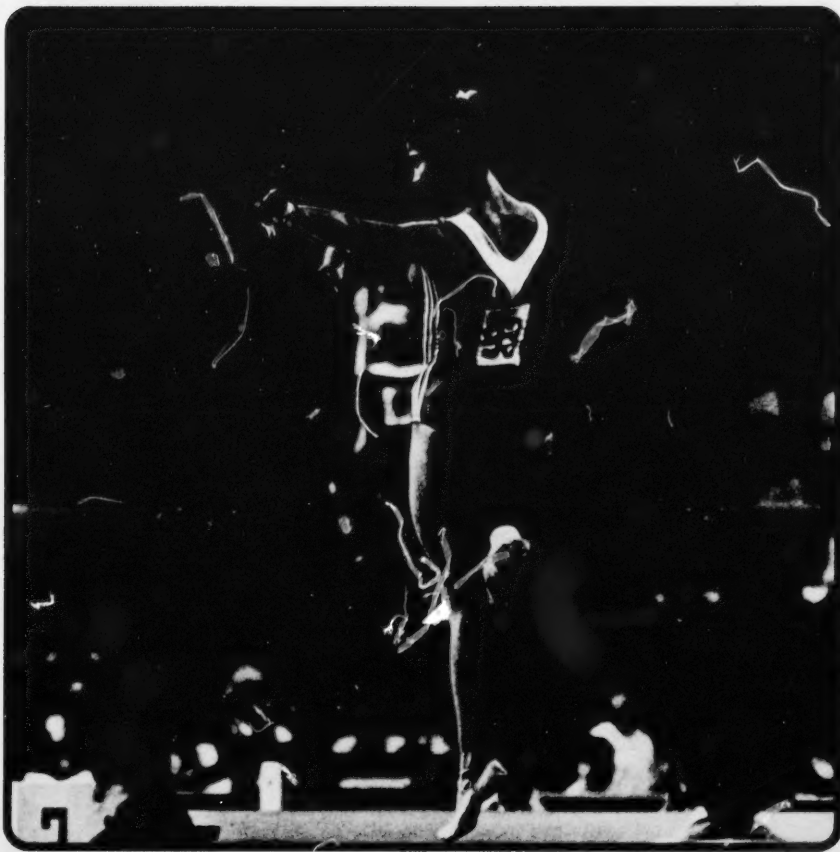
The sculptor's extensive understanding of human anatomy is portrayed by this statue.

**Is physical beauty
different for males
and females?**

readiness for action and the skill to complete it. Through a study of historic and contemporary works of art that illuminate this natural beauty, appearance (looking good) is understood in relation to the artistic principles of dynamic form. Looking good is more than dressing well. Looking good is more than being thin or tall or muscular. Looking good is more than positioning, shape, line, symmetry, or asymmetry, and the relationships of body parts. Looking good is understanding experientially the kind of reverence many artists express in their portrayal of the inner strength, alertness, efficiency, and unity of the athletic body. Looking good in relation to the natural beauty of the athlete's body is more than a function of visual perception. It is a function of tactile and kinesthetic movement qualities. It is *felt* symmetry, *felt* balance. It is experienced as the body's changing shape radiates energy through space. Looking good is not just form; it is dynamic form.

Examining works of art representative of the social values of the time provides a context for understanding the diversity of preferences associated with beautiful appearance. This context provides interesting insights into contemporary values and preferences relating to appearance. For example there has been a recent increase in body building. Will this trend lead to new concepts of beauty in human form or will the body builder's form be rejected as unnatural, over-developed, or even grotesque? Historically the athletic body has been portrayed primarily by males. How is the relatively recent increased interest in women in sport reflected in contemporary works of art that depict the natural beauty of the body? Is natural physical beauty interpreted differently for males and females?

In the study of the dynamic form of the athlete's body, much of the sense of proportion of classical Greece concerning the body's natural beauty is consistent with contemporary values. However familiarity with the scope of works available since the sixth century (500-600 B.C.) contributes to the ability to discriminate subtle changes in values that increase understanding of personal preferences. Knowing what is preferred is one kind of knowledge; knowing why particular qualities are preferred is another kind of knowledge. Understanding different conceptions of the beautiful body gives a more complete frame of reference for day to day and long range decisions regarding personal appearance.



Courtesy of International Gymnast

PLATE VI: *Woman Gymnast*

Throughout history the male athlete has been celebrated as the ideal human form. Acceptance of women athletes is growing in contemporary times. In the future will women athletes be a model for "looking good"?

Why Does It Happen That Way?

Body as object versus
body as subject

Attitudes toward the human body are often divided into the two separate concepts of body as object and body as subject. When the body is conceived of as an object, it is a thing . . . some "thing" to decorate with clothing and jewelry. Trends in fashion often dictate what the thing should look like. When

the body is conceived of as a subject, it is the person. Life is experienced as a body. It is through the body that individuals reflect and express who they are.

In consideration of personal appearance the concept of body as object is often assumed. Sometimes the "thing" is too tall or too fat. It's shape is not right according to personal or societal preferences. Body parts do not have the relationships desired; arms are too long, ears stick out, and so forth. One of the values of studying the natural beauty of the athletic body as portrayed by artists is the intent to merge body as object and body as subject. Artists do not depict the athlete's body as a thing to be idolized but rather attempt to represent the person's capabilities as reflected by the body. Looking good, then, becomes an expression of the individual's capability and self-confidence.

achievement



Photograph by H. Macdon

What Do You Have To Help Me?

Achievement may be based on the comparison with others or self and accomplishment

In the Humanities, achievement (doing better) is studied in relation to human goals and possibilities in movement activities. Achievement is often simplistically measured by score, particularly in North American games and sports. If a team wins then they have "done better." Winning becomes synonymous with achieving; losing is the same as not achieving. Realistically however, achievement involves much more than score. Most performers acknowledge at least three kinds of achievement in relation to their performance goals.

1. Achievements that are compared with others: winning the game, tying the record, swimming the fastest. Performances that result in doing better than someone else are often the most obvious to performers and spectators. They comprise

most of the school, regional, national, and world records. They are the achievements most often reported in the newspaper. They are personal, important achievements that foster a collective ethic regarding the importance of trying to win in sport and game.

2. Achievements that mark personal progress: leg pressing 300 pounds for the first time, scoring more goals in the game than last week, getting back on the 3 meter diving board after landing on the back. So many personal triumphs are available in movement activities. Many performers use these personally significant feats as motivation to try again or to stay in training. Such achievements promote self-identity and pride in ability. Achievement tests that record an individual's progress continue to play an important role in physical education. Some of the better tests provide a profile for individual achievements over a period of time allowing the performer and the teacher or coach to study individual growth.

3. Achievements that result in a certain state of affairs: climbing a rock face, running three miles, completing the dance. In this kind of achievement performers experience a sense of accomplishment from doing the action. The achievement is not the fastest ever or even a personal best. It may be a performance accomplished many times, perhaps even daily. The performance is still personally meaningful. Given another time and perhaps a different place the performer did it (again), and that is the achievement.

One experience may
yield three kinds of
achievement

Understanding the three kinds of achievement and the relations among them provides the performer with a perspective toward establishing challenging and personal, meaningful goals. For example in a single contest a performer may experience all three kinds of achievement. If player A beats player B in tennis (achievement 1) this Sunday like every Sunday for the past four weeks (achievement 3), and also does not double fault once in the entire match (achievement 2), he has accomplished several achievements. Player B however, also has achieved since this Sunday the score is much closer than previous matches (achievements 1 and 2).

Achieving is more
than winning

Contemporary times are often described as representative of the "win at all cost" ethic. Slogans such as "losing is like dying" and "winning is the only thing" are repeated frequently. While it does not make sense to play a game with the intention of losing, it is important to remember that achieving (doing better) includes more than the win/loss score. The

score of a game is only the product or result of the process of training for and playing the game. In the process both teams or individuals may have many different achievements. Recognizing the three kinds of achievement allows athletes to establish ongoing realistic and personal performance goals, and to acknowledge that relatively few achievements are recorded in scores when compared to the many achievements associated with learning and performing in sport, dance, exercise, and play.

How Do I Get It?

**Achievements
contribute to
self-identity**

In subtle and overt ways, individuals seek to identify themselves, to find their unique and common qualities, to measure and compare themselves with others and the world. Individuals want to know who they are and where they stand in relation to all that is outside them. An important part of self-identity comes from knowing what one has achieved and can achieve. Achievements represent capabilities and capabilities provide an objective measure of individual and collective definition. This kind of self-understanding grows through the process of establishing and attempting to accomplish realistic goals.

For many individuals movement activities allow for meaningful comparisons and equations. Achievements in sport, dance, exercise, and play provide many individuals with a measurable sense of accomplishment. Participation in movement activities encourages the development of human strength and endurance to do an ever increasing variety of tasks. As skill increases so does the ability to create new movement forms, to develop style, to perfect a move. Achievement in movement activities frees the individual to consider more and more complex and challenging performance goals.

**Achievements provide
a basis for new goal.**

To initiate this liberating process one first must recognize past and present performance achievements in a perspective that provides the information necessary to establish realistic goals for the future. By incorporating all performance achievements in this new perspective, instead of only the win/loss record, one can more realistically identify personal, meaningful goals. As stated previously winning is obviously an important achievement in contests, but it may not be the only achievement of the contest or the achievement that is personally significant. In fact sometimes winning is not an achievement. It is possible to win because of chance or luck or



Photograph by Kit Brundage

PLATE VIII: *The Challenge of Sport*

Achievement in movement frees the individual to consider more challenging goals.

because the other team has injuries or makes errors. It is even possible to win without doing anything, e.g., a win by default. When reviewing performance achievements one should attempt to identify *all* performance achievements, i.e., achievements that mark personal progress and achievements that result in a certain state of affairs as well as those that make comparisons.

Prior to establishing a performance goal the individual should examine the factors that affect achievement and the criteria that determine the achievement level. For example some activities presuppose a sustained commitment to training and skill development while others are founded more on chance or on forces independent of the performer. Some activities are long-term commitments while others, even though they may require extensive preparation, last only a moment. Some activities are self-validating and others depend on the success and/or the opinion of others. In addition both short-term and long-term performance goals are important. Sometimes individuals need a sense of daily achievement (short-term) while working toward a goal that is one, four, or ten years in the future (long-term).

While self-identity is a life-long process, individual clarity and understanding results from an acknowledgement of personal achievements in movement activities. With the achievement of each established goal, a new world of performance challenges becomes feasible. In this way performers unite past performances with present and future goals.

Why Does It Happen That Way?

**Spectators and athletes
perceive different
kinds of achievement
in the same
performance**

Achievements in movement activities are observable, concrete actions. They are kinesthetically experienced by performers and visually consumed by spectators. Some spectators claim to know what the athlete is feeling because they have experienced the move before; some spectators can be observed actually going through a smaller version of the same moves while sitting in the stands. But the only person who really knows how feelings, thoughts, and actions blend together sequentially and simultaneously is the performer. Most skilled athletes are aware of the completeness or incompleteness of a performance even if the awareness cannot be verbalized at the time of the performance (assuming verbal-



Photograph by Scott Forbes/London Times-Mirror

PLATE IX: *Looking at Sport*

Spectators are solely dependent upon visual perception for determination of an athlete's performance.

zation is possible) or at the completion of the performance. This awareness provides continuous feedback to the performer with respect to the hopes and goals for the particular event. The spectator does not have access to this awareness and is dependent on the observable behavior of the athlete to determine achievement. There may be a relationship between the dependence of spectators on observable, tangible actions and the common acceptance of achievement in movement activities. Most recognized achievements in movement are objective and quantified results. What is often overlooked or forgotten is that the score does not always represent achievement from the performer's point of view. Certainly the results of the performance matter to the athletes whether those results are abstracted as scores or as reviews by critics; the achievements that athletes acknowledge as meaningful are the ones that relate specifically to their performance goals.

Achievement is an
individual
phenomenon

Performers may experience many achievements in a single performance while the spectators often acknowledge only the result of the winning performance. From the perspective of the Humanities the concept of achievement is expanded to include all that athletes accomplish in relation to personal goals and human movement possibilities.

psycho-social



What Do You Have To Help Me?

Movement experiences
rely on cooperation as
well as competition

In the Humanities, social/psychological concepts (getting along) are studied in relation to the characteristics and meanings of cooperation and competition. Experiences in sport, dance, exercise, and play provide many possibilities for encounters with others. Play forms are very often cooperative ventures in which individuals design and agree on the roles and rules. Changes in the initially agreed upon rules often occur to make the play more exciting. Examples of such cooperation are prolific in the family and neighborhood variations of tag, kickball, and hide-and-seek.

Exercise programs also require cooperation. Often a partner is needed to support the body position, to add resistance for the development of muscular strength, or to provide encouragement toward the end of an endurance workout. Getting along in dance necessitates a variety of forms of coopera-

tion, including those in play and exercise, and also the technical cooperative effort of moving simultaneously with others. Attempting to move exactly like someone else and at the same time as that person, whether in dance or sport, requires special movement skills. In order to move in unison a new sense of timing must be learned and spatial relationships must be shared.

Sporting contests rely on both cooperation and competition. Individual team members refer to "being in touch" with each other. They use verbal and non-verbal communication, and often state they "feel the energy of their teammates." Opponents must also cooperate as well as compete. They must agree on the rules, conduct, and attitudes appropriate to the activity. If the goal of the contest is a pleasant diversion from everyday affairs, generosity may be the essential characteristic of the sportsmanship. Opponents will avoid any unpleasantness or conflict in the contest and instead foster an unselfish cooperative effort to maximize the enjoyment of the moment. In a game of racquetball such a spirit might be characterized by replaying points if there is a question of fairness and/or suggesting techniques to opponents to improve skills and strategy. Sportsmanship in competitive athletics also requires respect for the contest including the rules that define it. To cheat or in some way to play outside the rules diminishes the contest in the same way that any non-equal contest does.

Sportsmanship
requires being and
discovering worthy
opponents

Sportsmanship in competitive athletics requires being and discovering worthy opponents. If opponents are not relative equals there is no genuine contest. Competition in sport is a kind of dialogue in which opponents are dependent on each other to excel themselves. Opponents must demonstrate respect for their competitors in addition to competing well and performing under pressure. Often athletes credit their opponent's performance as the motivating factor for personal excellence. Highly skilled athletes recognize the need for their opposition to perform well.

Competition
depends upon
cooperation

Sport, dance, exercise, and play provide numerous opportunities for simultaneous cooperation and competition with others. These forms of movement are avenues for interpersonal communication. In addition to all the verbal exchanges during the activity many hours are often spent describing and reliving the special moments in the game or performance. Also a variety of non-verbal communication systems, including signals and symbols, are developed and used to demon-

strate affiliation with a particular group, team, or activity. Getting along is an essential ingredient in movement activities because of the dependence on cooperation and competition.

How Do I Get It?

Participation requires a collective attitude as well as an understanding of self

In movement activities two related skills determine an individual's success in relation to getting along: 1) the degree to which the individual can assume the attitude of all the others in the activity; 2) the extent to which the individual can view and identify his or her individual unity (self) in relation to the group.

The participants involved in a particular activity organize into a unit. It is this organization which controls individual responses. When an individual knows this organization from the perspective of each participant, each individual response fits into a larger collective one. For example in the four man bobsled it is often stated that "they move as one." There is a reverberating sense of effort. A volleyball team works as a unit so that a move by any player fits into a prescribed pattern designed and accomplished by all team members. The degree to which individual participants can assume this collective attitude determines the success the unit experiences working/playing together, which is often a major factor in the overall success of the performance.

In addition to the adoption of a collective attitude and behavior the performer learns to identify his or her individual unity in relation to the group. Personal strengths and weaknesses are identified in relation to the requirements or needs of the organization. For example in gymnastics an individual performer may perceive weakness in one event as a serious failure because the team needs to have at least one gymnast go all around. Self-concept and body image are also developed and viewed in relation to the particular movement activity; self-confidence is acquired in relation to the accomplishments valued by the organizational unit.

Why Does It Happen That Way?

Individual satisfaction is a motivating factor for participation

Individuals participate in movement activities because of the satisfaction gained. This satisfaction comes in many forms including the meanings acquired from participation with



Photograph by June Burke

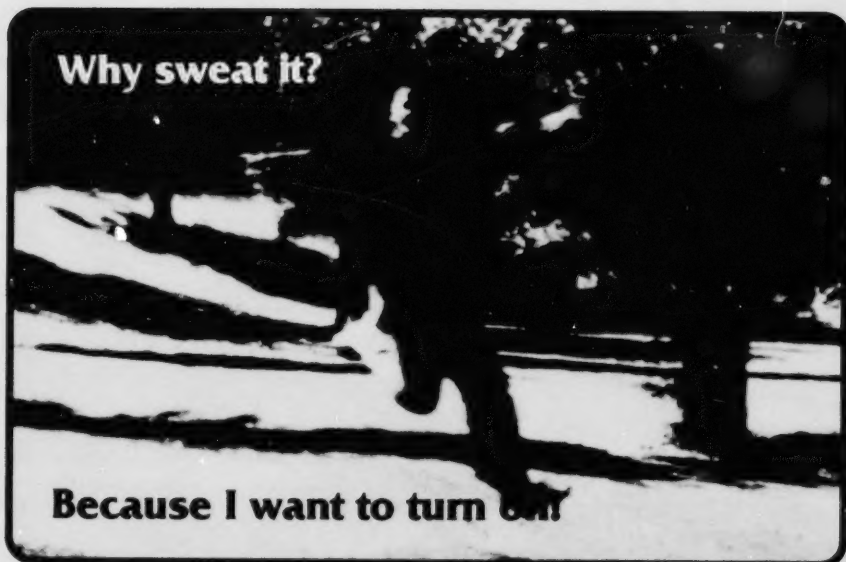
PLATE XI: *Debussy Dancers* by Sondra Fraleigh

Pamela Trippel and Michael Yousseff exemplify the special kind of cooperation needed to move as one.

others. The relationships of performers to one another provide many individuals with the necessary ingredients for self-definition.

Many of the issues and themes of life are magnified and clarified in sport, play, and dance. Such integral aspects of being human as cooperation and competition are among the explicit characteristics of getting along. These experiences of getting along in movement activities are so intensely personal yet so extensively shared that they provide a unique way of knowing self and others, and a level of communication not easily attained.

aesthetics



Photograph Courtesy: Scholastic Photography

What Do You Have To Help Me?

Movement may be the content for aesthetic values

Subjective aesthetics is the athlete's perception of performance as experienced

In the Humanities, aesthetics (turning on) focuses on movement as the content for aesthetic values. It includes learning how to discriminate and evaluate perceptions of movement. Most individuals have experienced or witnessed beauty in sport, dance, exercise, or play. These value judgments are enhanced by an understanding of the subjective aesthetic, the objective aesthetic, and the cultural aesthetic values.

The subjective aesthetic is the athlete's perception of the performance as it is experienced. It includes the synthesis of sensations — visual, kinesthetic, auditory, etc. — from one moment to the next. It is a special feeling that is immediately known by the athlete regardless of whether or not a spectator can discern it. An increasing number of athletes are attempting to communicate their consciousness of the performance

Objective aesthetics depend upon the interpretation by an observer of the performer's skill and success

Aesthetic interpretations are based on prior learning and cultural values

as it is experienced. Through verbal and non-verbal art forms they describe their kinesthetic awareness of the skills performed. Subjective aesthetic interpretations are often characterized by successful performances. They are the athlete's inner personal perspective on excellence in the particular activity. Some of these interpretations describe perfect moments of balance, speed, power, and poise.

In the objective aesthetic the skill and success of the performance is observed and interpreted by someone other than the performer. The spectator may be "turned on" by the human body in action, the mastery of a particular skill, or the whole movement activity at a single moment. Although spectators rely heavily on visual observation for their interpretations, many extend their interpretive ability by observing with all the senses. They attempt to see, hear, smell, and feel the movement qualities as experienced by the performer. In these instances it is possible to see a relationship between the objective and subjective aesthetic since the spectator is removed from, and yet a part of, the performance. Many dance performances attempt to involve the audience in such a way during the performance.

An important distinction among movement activities needs to be clarified in relation to the objective aesthetic. In some activities, namely dance and the form sports of gymnastics, synchronized swimming, figure skating, diving, and the like, performers attempt to initiate an objective aesthetic response from the spectators, judges, or critics. Performers in these activities choose movements specifically to express an idea, exaggerate a theme, or capture the essence of efficiency in line or choreographic design. They are artists by intention. They attempt to involve the observer in the creative process/product of the performed movements. Other performers are said to be artists by the spectators, yet their purpose is more functional than aesthetic. For example a basketball player with the opportunity for a fast break does not intend to demonstrate the aesthetic qualities of a lay-up. The player's purpose is to make the basket. The spectator however may perceive the aesthetic qualities of the move and be immediately captured by its beauty. In this instance the performer is not an artist by intent, but is instead acclaimed an artist by others.

Both subjective and objective aesthetic interpretations are based on prior learning, appreciation of the cultural values associated with beauty, and personal preference. For example it is practically impossible to be "turned on" to football without any knowledge of the sport. On the other hand many

opportunities for potential aesthetic interpretations are available to those who are acquainted with it. Perhaps one performer is most "turned on" by the strength of opposition so characteristic of the brute force, body contact, and contrasting colors of the game. Perhaps one spectator is equally "turned on" by the agility, speed, and lightness of the wide receivers. Another spectator may be "turned on" by the democratic spirit of the game, e.g., the huddle, where individual responsibilities are planned for the team good. Aesthetic interpretations encompass a series of values. Some of these values change from culture to culture and/or through time, and some remain fairly consistent. Through a study of aesthetic interpretations of sport, dance, exercise, and play, the values of both art and movement forms are recorded and communicated, affording an increased understanding of what it means to be human.



Photograph Courtesy Scholastic Photography

PLATE XIII: Aesthetics of Football

Athletes and spectators can be "turned on" by countless aspects of a performance.

Well How Do I Get It?

Aesthetic appreciation
and understanding
may be activity
specific

Some individuals believe that skilled performers have greater insight into the aesthetic potential of their particular activity than those of lesser skill. This view supports the premises that aesthetic appreciation and understanding are activity specific and that there may be some aesthetic interpretations that are only available to the highly skilled. In its extreme form this view contends that only the dancer/athlete has access to the "true" aesthetic values of the particular activity. Placing more value on the interpretations of the athlete as an artist than on the artistic interpretation of athletes is viewed as restrictive to those who believe that aesthetic appreciation is dependent on more general understandings. These individuals acknowledge the benefits of the subjective aesthetic while claiming that aesthetic interpretations of movement forms are dependent on an understanding of movement qualities, the human body as a dynamic form, and the cultural values expressed in the specific sport, dance, exercise, or play form. Both groups (athlete artist and artist of athletes) probably agree that the aesthetic interpretation that encompasses both the general understandings and the specific knowledges and experiences is superior to an interpretation based on a sole source of understanding.

Aesthetic appreciation
is a skill to
be learned

To increase one's capacity for aesthetic interpretation of movement forms it is necessary to study three areas:

- 1) aesthetic qualities of movement;
- 2) aesthetic qualities of the human body;
- 3) aesthetic values expressed through the cultural forms of sport, dance, exercise, and play.

These areas can be learned most successfully through a combination of continuous participation in some movement activity, study in the field of aesthetics, and directed observations of a variety of movement forms. The skill of aesthetic appreciation requires more than sensory experience and more than knowledge of aesthetics. It includes the perceptual critical skills necessary to make a judgment that is supported by logic and standards. It extends beyond liking and disliking to the actual recognition, analysis, and assessment of the aesthetic content of the moment or event.

The movement elements that contribute to aesthetic interpretations of sport, dance, exercise, and play are described in the many works of Rudolf Laban. His work is recognized as the first systematic study of movement aesthetics and is the



Photograph by Thomas Martin

PLATE XIV: *Girl on a Swing*

Movement is an important expression of what it means to be human.

Movement is the observable representation of the inner person

Aesthetic qualities of the human body contribute to appreciation of the content of sport, dance, and play exercise

Aesthetic values are expressed through cultural movement forms

Aesthetic qualities are interpreted in verbal and non-verbal forms

source from which most major understandings stem. Laban developed a movement language using space, time, force, and flow as primary descriptors. The system of movement analysis which he developed, known as Effort Shape, provides for the various combinations of space, time, force, and flow present in every performed movement. This system can be used to identify and describe the formal aesthetic qualities of movement.

Laban's work is reflected in movement education programs, particularly at the elementary school level. It also provides a base for many programs in dance at high school, collegiate, and professional levels. Some expansion of his ideas is reflected in other areas of aesthetic education, especially movement aesthetics as studied in sport and play art. A central theme of his work that can be applied to all areas of movement aesthetics is that movement is the observable representation of the inner person, and as such is an important expression of what it means to be human.

Study of the human body's aesthetic qualities is also a prerequisite to reasoned appreciation of the aesthetic content of sport, dance, exercise, and play. The characteristics of muscle definition, symmetrical proportion, and unity contribute to aesthetic interpretations of the human body.

The identification of the aesthetic values expressed through particular cultural forms of sport, dance, exercise, and play requires critical reading, observation, and participation. For example one source of information for form sports such as gymnastics and freestyle skiing is the rule book. There is often a high correlation between cultural aesthetic values and assessments of excellence as provided in rules. The rules of judging excellence may include a description of aesthetic values. Another source of information for spectator activities, including dance and spectator sports, is an examination of the instances that elicit audience approval. Such an examination reveals some consistent aesthetic elements throughout various movement forms. Still another source of information about contemporary cultural aesthetic values must include participation in one of these movement activities that has mass appeal. Certainly one of the major sources of aesthetic content lies in the immediate sensory experience, in the challenge of a contest, in the risk of adventure, in the rituals of participation, in the joy of experiencing movement.

Once the aesthetic qualities of a particular movement form have been identified and clarified it is appropriate to express the interpretation in a verbal or non-verbal form. Poetry,

prose, painting, sculpture, photography, and the movement forms of dance and mime are among the possibilities. Since movement forms are rich with aesthetic content, the challenge is to communicate with and involve others in the many opportunities for exploring aesthetic response and value.

Why Does It Happen That Way?

Relationships among art forms and movement depends upon theoretical and experiential study

Traditionally the arts are viewed as the expression of aesthetic sentiment in the cultural heritage. When movement is perceived as having aesthetic content most individuals immediately think of dance. Whether or not other movement forms can be conceived of as aesthetic is dependent on the theoretical and experiential study of movement, and the traditional art forms of sculpture, music, painting, etc. From this study the relationships among art forms and movement forms become apparent. Among the relationships that scholars frequently demonstrate are that both art forms and movement forms are dominated by systems of rules and conventions, both involve strong emotional excitement in participation, and both require creativity from participants. One of the more contemporary distinctions made between art forms and movement forms is that movement forms are accessible in the everyday life of individuals whereas art forms are out of the ordinary, and, in general, more elitist in conception and availability. Although such a distinction may be appropriate for particular cultural historical periods, it does not seem relevant in those periods, including today, when a concern for enhancing the quality of life of all individuals is expressed.

Aesthetic judgment is dependent on informed personal preference

If the beauty of movement form is entirely a matter of subjective individual feeling, then, except for conformity to standards set by the customs of time and place, no criteria would be available for individual taste. Anyone could declare anything as beautiful and be accurate. If on the other hand the beauty of movement forms is simply objective, something immediately apparent to observation as the sensible qualities of light, dark, sweet, bitter, hard, soft, etc., then, no special training would seem to be needed for increasing perception. In this instance the beauty of movement forms would be obvious to all. A more realistic view of movement aesthetics reflects a synthesis of these two positions. The aesthetic content of movement is open to personal interpretation and is yet based on fundamental artistic tenets available but not necessarily obvious to everyone.



Photograph by Don Cabrell

PLATE XV: *Pole Vault* by Bob Sorani

This sculpture focuses on the movement qualities of the actual vault. The sculptor has captured the dynamic interplay between the bending pole and the soaring vaulter. The sharp edges formed by the union of carved and flat surfaces, along with the contrasting light and shadow, form clear strong lines that accentuate the dynamic effort shape that is the pole vault.

If movement aesthetics possess some constant artistic tenets, they must lie in the perceptions of the moving human body. The variations of these tenets are available in the personal interpretations and cultural values assigned to the tenets in particular instances. Both the constant principles and the variations are available for study in the cultural heritage of movement art. The representations of sport, dance, exercise, and play in art forms such as painting, sculpture, and photography pose two sets of questions regarding movement aesthetics. First is the set of questions regarding the aesthetic content of the movement: form. For example does the art work represent the aesthetic qualities of movement, the aesthetic qualities of the body, or the cultural aesthetic values of the movement form? Second, is the set of questions regarding the particular art form chosen, i.e. the traditional questions regarding style, form, line, color, and texture of the art medium.

The representation of movement forms in art forms is found in the heritage of many cultures. Careful study of these representations results in knowledge of movement aesthetics. Movement aesthetics is central to understanding humanity and the meanings of personal participation in sport, dance, exercise, and play.

CHAPTER SIX

cop^{ing}



Photograph by Ruth Caris

What Do You Have To Help Me?

In the Humanities, survival (coping) is studied in relation to the role of dance, play, and sport in human life. The significance of these movement forms in the survival of the human race has a respectable history. The foundations of the relationship rest in prerecorded antiquity and continue to have currency in the twentieth century. Humans are playful and sportive. They are active dancers. These movement forms contribute to some extent to the ability to survive a meaningful existence and to cope with everyday stresses of life.

Play and dance allow
for interpretation
of life

From the beginning, play and dance have been ways in which human life interpreted itself. Very often primitive forms of play and dance had religious connotations. In many instances the cultural rites became games to be played at appropriate events. These activities expressed how the groups perceived themselves and the importance of the events of

**Movement art reflects
cultural and historical
values**

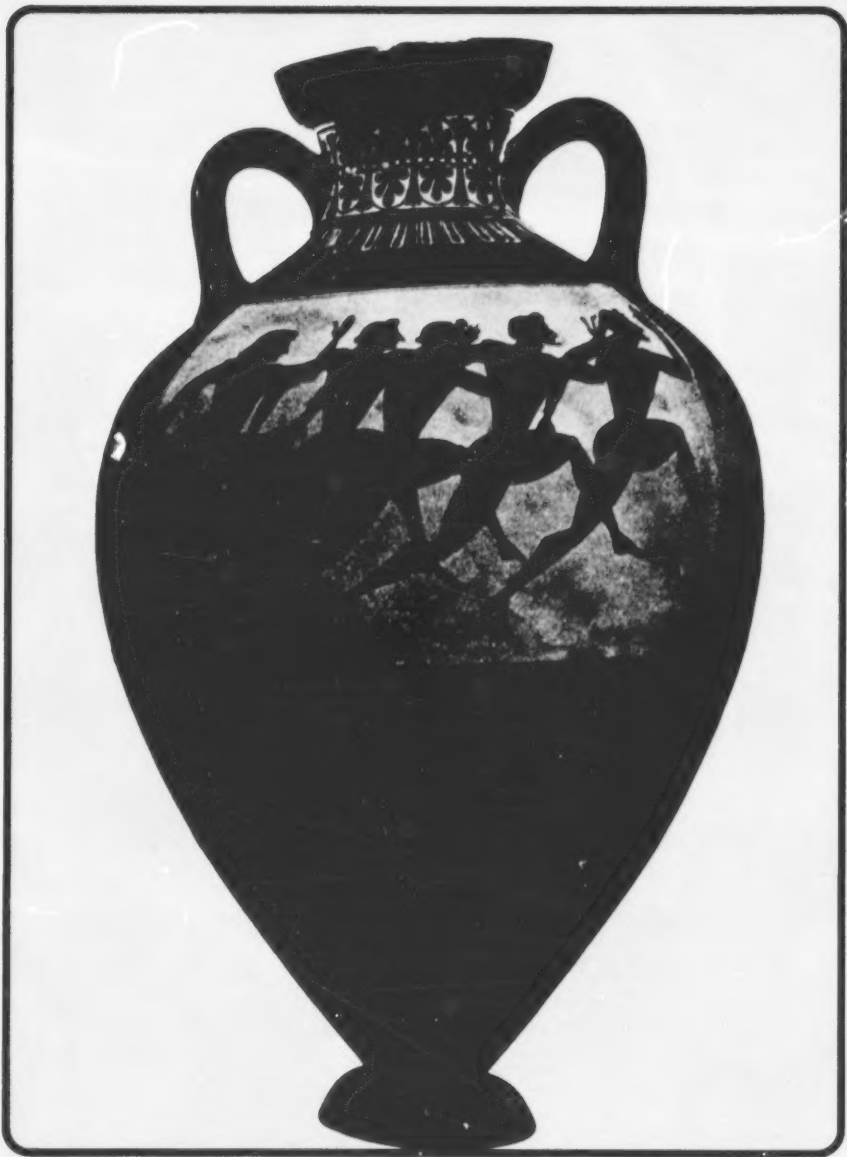
birth, death, wedding, war, and the hunt. The community festival incorporated all the elements of life including the feast and the various play and dance forms associated with rejoicing within that group. Movement forms had a strong unifying force within the community. They provided for the expression of a common application for group values.

Throughout history, artists have recorded and interpreted the movement forms of their culture. Drawings, pottery, mosaics, and sculpture, depicting movement activities, have provided the historian with some of the earliest records of lifestyle in ancient civilizations. Athletic contests inspired many Grecian works of art extending in historical pattern that linked movement forms and the arts as partners in the expression of human life. A study of art forms, depicting movement activities, reveal both the differences and the similarities among the values of various cultures and historical periods. For example the art depicting movement during the Roman Empire places emphasis on the more brutal aspects of sports such as boxing and gladiatorial fights. The spectacles are recorded at the public games of Rome and depict the values of strength and perseverance when wounded. Some of the sport art in America in the 1920's is very similar in its depiction of the rugged brutality and individual suffering necessary for success in boxing and wrestling. These examples are distinguished readily from the British values of fair and gentle play at the turn of the 19th century. The paintings of that time depict well-bred and well-dressed gentlemen participating in the hunts and games of the day.

Baron Pierre de Coubertin, originator of the Modern Olympic Games, hoped to revitalize recognition of the Olympic athletes as the model of every citizen's way of life as it had been in the Olympic Games of ancient Greece. Thus much of the movement art chosen for display at the Games reflects the values of the working class, ie. through challenge, much hard work, and fair play, a kind of excellence can be achieved that gives dignity to human life.

Modern dance as an art form also reflects the values of its time. In contrast to the limitations of the stylized movements of traditional ballet, modern dance frees the individual dancer and spectator to rejoice in the more natural, unrestricted movements of the body.

A review of the contemporary art forms depicting movement activities reveal the diversity of values associated with the international or global understandings of today. A variety of activities are portrayed from yacht racing to creative dance



Photograph by Dale Hart

PLATE XVII: *Greek Amphora*

Artists have been depicting sport in their work for centuries. This Greek two-handled storage jar is over 2000 years old. In this particular jar a running race is portrayed. Other jars show javelin throwers and discus throwers representing the activities of the Greek culture.

to kite flying. Several possible themes emerge to reflect the meaning of these activities in contemporary times. Among the possibilities are a continuation and expansion of the pursuit of human limits, the significance of winning and "the agony of defeat," the value of techno-scientific information, a turn or return to more natural play environments, the importance of activity at all ages, and the use of sport as a political tool in the international arena.

How Do I Get It?

Moving is an important aspect of being a creative, expressive, loving human

Personal meaning of movement experience contributes to satisfaction

Research that seeks to describe the tradition of human beings as playful movers is emerging from many areas of study including anthropology, history, and the arts. There appears to be a "stronger than ever" need in this country to understand the individual (self) in the context of both long and short-term past and present. The vital importance of play is beginning to be understood, in contrast to the more recent dominant Puritan ethic of work. Humans have been players, dancers, and sportspersons, and perhaps must be to find the meaning of life individually and collectively. Movement is not an optional activity to be reserved for occasional "free time." Instead it is a necessary ingredient for positive development, growth with others, and personal identification. Moving is an important aspect of being a creative, expressive, loving human.

The meaning of personal movement experiences can be identified through various techniques of self-examination. Initial attempts at such analysis often reveal the obvious explanations of why one plays, i.e., to be with friends, to have fun, to try to meet the challenge, or to avoid an unpleasant task. Even at this initial step insights into individual personalities are available. Further examination of these meanings reveal more complex and more personal patterns of behavior that define the individual. For example a person may get involved in swimming for the social benefits associated with life around the pool. As involvement and skills increase the social benefits may continue to be important along with the growing personal satisfaction of meeting performance challenges. The individual grows from the personal satisfactions providing more benefits socially and the cyclic pattern continues.

Identifying the personal meaning of movement experiences is of course easier than identifying the significance of movement experiences in human life. It is however a necessary part of the process of discovering the more comprehensive role of

movement in humanity. While scholars search the past and identify and organize techniques for self-analysis in the present, it is important for performers to continue to identify and clarify the personal meanings found and reinforced in movement experiences. However a word of caution in this day of "paralysis from analysis": it is important to remember that the prerequisite to all such self-analysis is moving, playing, dancing, etc.

Why Does It Happen That Way?

**Movement activities
provide a vehicle
for deeper
self-understanding**

Play, dance, and sport are important human experiences. They provide a necessary part of the unfolding self-renewing life of individuals. They offer a distinctive mode of human life combining creative freedom with disciplined order and obedience to conventional rules. They are intertwined into everyday life and yet they are self-contained moments of completeness. They are often enclosed by time space boundaries allowing for a theme of life to begin, develop, and reach fulfillment. In this instance they may allow an individual to focus on a theme that is present but obscure in everyday life. Possible themes might include a child in play acting out a contemplated career goal of fire engine driver, or in sport an individual acting out the need for superiority over a brother, or in dance an individual expressing a lingering fear of darkness. These movement forms provide ways to transcend the attitudes of everyday life to achieve a deeper understanding of self and others through real and immediate encounters. A complete understanding of the human heritage of play, dance, and sport is not yet available. Glimpses of its significance are at hand however through study of the significant social history depicted in sport, play, and dance art and through self-examination for movement meanings.

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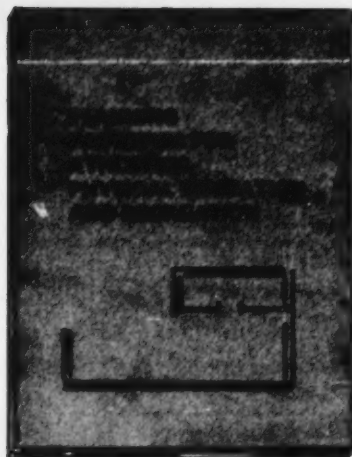
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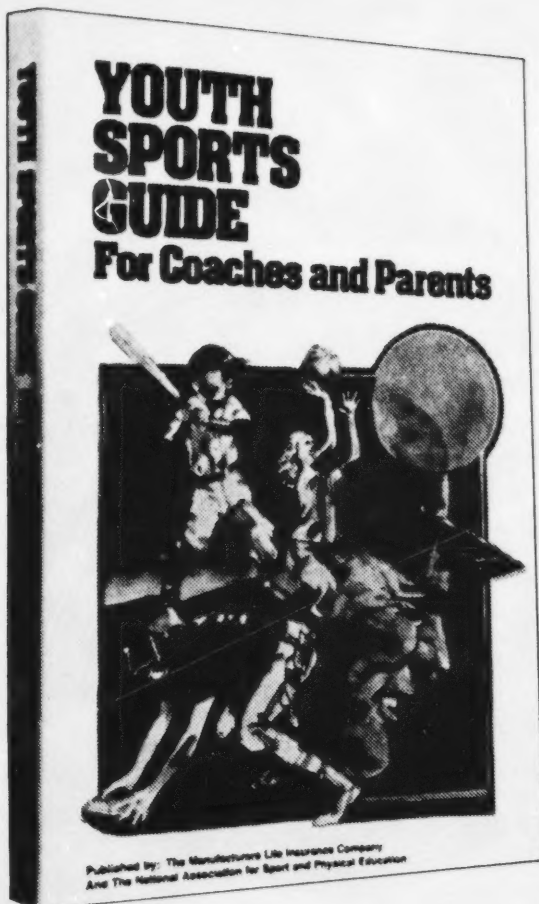
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